## MAJOR AND MINOR.

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**Miss Emma Juch** and Mr. DeWolff Hopper, the stars of the opera companies which bear their respective names, will join forces in March and play "The Mascot" for six weeks in New York, Boston, Philadelphia, Chicago and St. Louis. Miss Juch will take the part of Bettina and Mr. Hopper that of Lorenzo.

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## AN HONEST FACT

Is hard to combat, and none comes home with greater force than the fact that there is nothing in the range of human beverages about which there is so little known by the average man as whiskey. There is not a house in the country that makes a better and purer brand than that of M Shaughnessy & Co., of 402 North Main Street, this city. In their famous "Club House" brand of Bourbon whiskey, the public has a guarantee of a brand that the medical profession has stamped with a high approval, and recommended with confidence to patients and those requiring nourishment. In these days of deteriorated liquors, all cry out for praise, but only the good survives.

## A REMARKABLE HIT.

Under the above heading, the St. Louis *Post-Dispatch* says: Mr. Charles Kunkel's "Southern Jollification" plantation scene, which P. S. Gilmore presented to the public during the past three and a-half weeks, sprang into public favor at once, and its performance nightly entranced all. No sooner did Gilmore strike up this piece but the heads and feet of young and old were set in motion, and smiles of happiness beamed from joyous faces. Gilmore pronounces it the biggest hit he has made in ten years with any piece. It was played last night the closing day of the Exposition, for the twenty-second time—a remarkable showing. Mr. Kunkel's piano solo of "Southern Jollification" is very effective, while not at all difficult, and promises to find its way into every household having a piano.


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**Try Frost & Ruf's** "Pearl of Pekin" quadruple extract. To be had at their drug store, 7th and Olive Streets.

**W. H. Poole,** representing C. C. Briggs & Co., the Boston manufacturers of piano-fortes, visited St. Louis in the interest of the firm. The Briggs piano has a splendid footing here and large sales.

**Miss L. Gertrude Carson,** of White Hall, Ill., gave a pupils' concert, at the residence of F. F. Worcester. She has formed a K. B. society, named after her teachers—Mr. Kroeger and Mrs. Brainard, of this city. Miss Carson is a painstaking and capable teacher, and is realizing gratifying results. Her musical evenings with her pupils are very interesting and profitable to them.

**Genelli** keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from $5 to $100.

**Ovide Musin's Concert Company** for this season will prove one of the strongest attractions to concert-goers and the managers of musical societies and star courses. Musin has won the affections of the American public as no other violin virtuoso has succeeded in doing since Ole Bull.

**The** excellent portraits of Messrs. Ernest R. Kroeger and Charles Kunkel, which were so much admired at the Exposition, were execu'ed by the young artist, J. A. Morgan, of 3207 Franklin Avenue. They were taken from the photograph Mr. Morgan executes free-hand crayon portraits in first-class style at very reasonable prices, and any one desiring to be thoroughly pleased should consult him.

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**Mr. Louis Lombard,** director of the Utica (N.Y.) Conservatory of Music, has been appointed chairman of the Violin and other Stringed Instruments Specialist Committee of the New York State Music Teachers' Association.

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✓ **Miss Letitia Fritsch** has become a prime favorite with the opera-goers of Dallas, Texas. In the "Pirates of Penzance," her singing of "Poor Wandering One," and "O, Leave Me Not to Pine," in the character of *Mabel*, was especially admired.


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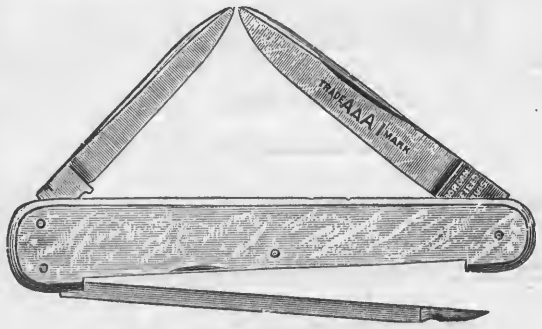


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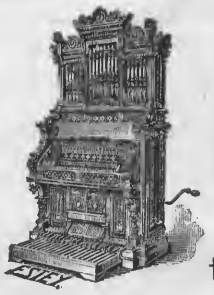
## PIANOS  ORGANS

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## EDUARD STRAUSS.

Eduard Strauss, leader of the celebrated Vienna Strauss orchestra, which was just heard here, is the youngest son of Johann Strauss. His father organized the Strauss orchestra in Vienna in 1823, and is the composer who, out of the old German dance in six steps, created the modern waltz, and became famous throughout Europe as the first leader of the Strauss orchestra. He had two other sons, Johann and Josef. The elder son, Johann, wrote that favorite of waltzes—"The Beautiful Blue Danube;" 23 years ago he gave up conducting for music writing. For 16 years the second son was musical conductor. He died in 1870.

The renowned Eduard made his first appearance as conductor of the Strauss orchestra in 1863, and from that year until 1870, when Josef died, alternated the duties of the leadership with him.

In 1871, Eduard Strauss was made music director of the court balls of the emperor and king of Austria, and he is the third Strauss that has been honored in this manner. Besides this, he is commander, officer and knight of 10 orders of the different sovereigns of Europe, as well as being personally decorated by them.

He and his band have made repeated tours to Dresden, Leipzig, Breslau, Berlin, Hamburg, Frankfort etc. He brought his orchestra to the "Inventions Exhibition," (1855) when the daily concerts created a furore in London. Except during tours, he still appears regularly in Vienna on fixed days at the Volksgarten, and in the winter in the large hall of the Musikverein, where his programmes are always attractive. Up to this time, he has composed over 200 pieces of dance-music, and its unrivalled excellence is acknowledged by Richard Wagner, by Meyerbeer, and by other famous composers. At the same time, his performance of more serious music is also exceedingly fine. Eduard Strauss married in 1863.

From the pen of Strauss the father, and his three sons, there have been put out over 1,300 works, which are probably played and danced by more delighted people than the similar compositions of all the other composers on earth. Their waltzes are the classics of the dance, and, as such, are recognized and adopted by the foremost leaders of the world.

Americans have never heard before waltzes, polkas and mazurkas played with the brilliancy, dash, breadth and expression that are given to them by the Strauss orchestra.

President and Mrs. Harrison and Vice-President and Mrs. Morton attended the Strauss concerts given in Washington, and enthusiastically applauded every number on the programme.

Strauss' reception in this city was one befitting the great waltz king. The three concerts were thronged with enthusiastic audiences, which is only a repetition of his conquests in every city he has visited.

## THE CHORAL SYMPHONY SOCIETY.

The first concert of the season to be given by this society, will take place on the 18th inst, at Exposition Music Hall. Rheinberger's "Christopherus," with Dr. B. Merrill Hopkinson, of Baltimore, as Christopher, will be presented He has established a high reputation East, and is much sought after for concert and oratorio. Mrs. Corinne Moore-Lawson, of Cincinnati, Miss Urilla McDearmon, alto of the Union Methodist Church, and Mr. Otto Hein, the well-known tenor, will also participate. The Cantata being short, a miscellaneous programme will precede it, embracing "Egmont Overture"—Beethoven, an aria by Mrs. Lawson, Chorus of Houris from "Paradise and the Peri"—Schumann, and Quartette from "Fidelio"—Beethoven.


**Dr. Adam Flickinger,** of 1113 Pine Street, is recognized as one of the best dentists in the West.


## DETROIT PHILHARMONIC CLUB.

Under the management of J. E. Ashcroft, the Detroit Philharmonic Club will give two concerts at Memorial Hall, on the 6th and 7th instant. Mme. Genevra Johnston-Bishop, of Chicago, has been engaged as soloist. Messrs. M. I. Epstein and E. R. Kroeger will be accompanists. The reputation of the Detroit Philharmonic Club extends over the United States, and the public will be delighted with their recitals.

## THEY ENJOYED IT.

A party of ladies, accompanied by a gentleman, were enjoying an afternoon concert at the Exposition, seated just back of Mr. Charles Kunkel and Mr. Maddern, director of the orchestra at the Grand Opera House. The identity of the famous Gilmore band on the stage seemed to be lost to the fair ones, for the question had been asked—"Whose band is that?" When the third number on the programme was reached, the great band struck out into a regular swinging Ethiopian melody. It caught the fancy of the party at once, and glances of pleasure with questions of "what's that?" were exchanged. Finally, when the imitation of the banjo solos and hoe-down were reached, the escort could stand it no longer, and stooping over he addressed Mr Kunkel with "Pardon me, but what beautiful piece is that the band is playing?" With becoming modesty, Mr. Kunkel answered that it was called "Southern Jollification"—a plantation scene, but when he turned away there was a merry twinkle in his eye, for he knew his "Southern Jollification" was a success, and the interested party never suspected that the person he addressed was the author himself of the piece that had enchanted the entire party.

## CITY NOTES.

**A. G. Robyn** will dedicate a new organ in Chicago.

**Miss L. Wray Garey** is doing excellent work teaching.

**H. B. Mulrennan** has organized a guitar and mandolin club.

**Miss Clara Stubblefield** is always on the go. Few teachers have more to do.

**Louis Hammerstein** has not an idle moment. He knows what to do and how to do it.

**Victor Ehling** is well taken up with teaching. His music rooms present a busy scene.

**August Halter** has his opinion of some people and a few months free salary in his pocket.

**Vladimir Pachmann,** the great Chopin interpreter, will be heard in this city next month.

**Louis Ritter** participated in a concert given by the Turner Verein at Turner Hall on the 19th ult..

**Miss Alice Pettingill,** of 515 North Vandeventer Avenue, was quite ill, but is now about again.

**Ludwig W. Hoffman** played a violoncello solo, with organ accompaniment, at St. George's Church.

**Mrs. Emilie Helmerichs** is one of the best-known teachers of the South Side. She has an excellent class.

**Mr. A. Waldauer and wife** have returned home from Europe, where they saw everything worth seeing.

**S. C. Black,** basso of St. Peter's, studied under Geo. Sweet, who was heard on several occasions in this city.

**Guido Parisi** will be the leading viollnist of the St. Louis Choral and Symphony Societies, the coming season.

**Miss Anna Hedges,** of 2931 Dayton Street, receives pupils in piano instruction. She is an able and careful teacher.

**Schoen's Orchestra** opened the season in a fine programme for the Veiled Prophets ball given at the Exposition Music Hall.

**Geo. H. Hutchinson,** of 3136 Chestnut, knows a good edition of music at sight. He prefers Kunkel's Royal Edition to all others.

**Mrs. Steinmeyer-Rockel** has been engaged for the Sunday service of the Synagogue, 17th and Pine Street. A. I. Epstein is organist.

**August Boette,** a pupil of Louis Ritter of 1319 Hickory, played Walter's Preisleid for violin at the South St. Louis Turner Hall.

**George Jarvis,** former director of St. Peter's Episcopal Church, went from London to India to reside, where he has an interest in a plantation.

**J. S. Parker** gave an organ recital at St. John's Episcopal church on the 14th ult. Geo. F. Towlney, the tenor, was specially engaged for the occasion.

**Messrs Charles Kunkel and E. R. Kroeger** will shortly be heard in the principal cities in their incomparable programme of duets for two pianos.

**J. S. Parker,** late of London, has removed from 1116 2nd Carondelet Avenue to 1218 Dollman Street, where he receives pupils in piano, organ, voice and harmony.

**The United Hebrew Temple** choir, for the coming season, is made up of Miss Bertie Arnold, soprano; Mrs. Wood, alto; H. Bahrenberg, tenor; S. C. Black, basso; R. S. Poppen, organist.

**August Rosen,** organist of the Third Congregational Church, is one of the most popular piano salesmen in the city. He is with Estey & Camp, 916 and 918 Olive Street.

**George Heerich,** the violinist, is one of the finest teachers in the country, and develops his pupils in a remarkable manner. He is a self-made man, and knows how to benefit others.

**Alfred G. Robyn** is writing a new opera, the title of which is not yet announced. It will be heard here during the winter. The bass role has been especially written for Mr. Henry Groffman.

**Manager Gaiennie** of the Exposition was presented with a handsome floral eagle and a nest well lined with little gold eagles, emblamatic of his sterling character, at the close of the Exposition.

**The Hatton Glee Club** is hard at work rehearsing for the season. It was invited to sing at the Exposition, but the severe illness of Mrs. Harry Walker, wife of one of the principals, interfered.

**Mrs. A. F. Newland's** enterprise in opening a piano studio at 3300 Washington Avenue, has met with very good success. The parents and pupils like the new departure, and acknowledge its great advantages.

**Mrs. Mayo Rhodes,** a pupil of Robert Nelson of 1722 Olive street, sang at one of the Gilmore concerts with immense success. She displays the excellent method taught by Professor Nelson to the greatest advantage.

**Mrs. Lucy B. Ralston,** of 3431 Lucas Ave., was busy during fair week entertaining guests. Mrs. Ralston is one of our most progressive and practical teachers. She knows how to make things interesting to her pupils.

**Wm. F. Decker** of the firm of Decker Bros., the well known Eastern piano makers passed through St. Louis on a business trip. He reports trade in a prosperous state and that the celebrated Decker piano is booming.

**Robert Buechel,** of 601 Hickory Street, teacher of flute and violin, has composed a beautiful gavotte, called "Unequal Charms," and a very charming polka, entitled "Exquisite Polka." The latter is a flute solo, and is published by Carl Fisher.

**The Missouri School for the Blind** lost a good and able man in M. A. Gilsinn, who had grown up almost with the institution. Mr. Gilsinn is a thorough gentleman. His successor's work will in time, no doubt, prove what epithets he is entitled to.

**The Olympia Quartette** sang at one of the Gilmore concerts, and made a great hit. The members are; Chas. A. Metcalf, first tenor; George A. Kissel, first basso; George H. Bahrenburg, second tenor; and Henry F. Niedringhaus, Jr., second basso.

**Miss Agnes Gray,** the violinist, has returned from New York, where she enjoyed the pleasures of the seashore. She gave a very successful concert, on the 17th ult., at St. Charles, Mo. Miss Gray is engaged at Lindenwood College, where she gives a recital every month.

**J. J. Voellmecke,** organist of St. John's Catholic Church, 16th and Chestnut, has drilled a very excellent choir, one able to do any church justice. Mr. Voellmecke has patience and perseverance—essentials in an organist. A tenor desiring a good schooling, would do well to join his choir.

**I. L. Schoen,** the violinist, who returned recently from Europe where he had spent some time in further study, has located at 2724 Lucas Ave. Mr. Schoen has built up an enviable reputation for himself and is known as one of our principal violinists. He is director of Schoen's orchestra.

**Mrs. Louie A. Peebles,** the well-known soprano, has pupils in vocal instruction from many of the neighboring States. Mrs. Peebles was a pupil of Madame Petipas, the celebrated vocal teacher, now in Paris, and is fully qualified to impart the incomparable method of that most eminent teacher.

**Mrs. Gilmore** and her beautiful and accomplished daughter, Minnie, visited Mrs. Charles Kunkel, at her elegant home 3828 Pine streeet. Both Mrs. Gilmore and her daughter broke out into rhapsodies over the handsome staircase and voted it the greatest treat they had received for some time.

**Charles C. Bertholdt,** of 2738 Washington Ave., teacher of mandolin and banjo, has issued the latest success, "Bon-Bons," a York, for banjo. "Kentucky Gallopode," performed with great success by the Yale banjo club, and "Wedding Bells" arranged for two banjos. Mr. Bertholdt is a very popular and successful teacher.

**The Beethoven Mandolin and Guitar Orchestra** is now recognized as one of the most prominent organizations in the city. It is composed of Chas. C. Berthold, H. B. Mulrennan, Herman Haeger, H. Flottemesch, Wm. Foden, Lowell Putnam and Otto Neuhaus. Its repertoire is extensive and popular, including all the latest novelties.

**Mrs. Lena Steinmeyer-Rockel** sang at the last Thursday concert of the Exposition. She selected "Scena and Prayer" from "Der Freischutz"—Weber, and scored a triumph that was not equalled by any other singer who participated in the Gilmore concerts. She was accorded a double encore and received warm praise from the entire band. Col. Gilmore was proud of her, and complimented her in very high terms.

**An Organ Recital and Concert** will be given at Music Hall, on the 11th inst., for the benefit of the Good Samaritan Hospital. The following prominent soloists will participate: Mrs. Louie A. Peebles, Mrs. O. H. Bollman, Messrs. A. G. Robyn, George Heerich, Dierkes, Humphrey, and the Mendelssohn Quintette Club, with Mr. Victor Ehling as pianist.

Messrs. A. G. Robyn and Otto Hein will give a concert at Sedalia on the 5th inst.

## CITY NOTES.

**E. R. Kroeger** recently gave a piano recital at the Kirkwood Seminary. The following was the programme: Kreisleriana No. 2—Schumann; Walter's Prize Song—Wagner-Bendel; Nocturne in F sharp—Chopin; Prelude in A flat—Chopin; Ballade in G minor—Chopin; La Source—Leschetizky; Kammenoi-Ostrow No. 22—Rubinstein; Serenade Espagnole—Zarembski; Gondellied—Liszt; Fantasie-Polonaise—Kroeger. Mr. Kroeger was assisted by Miss Edwards, soprano, and Miss Hopkins, elocutionist.

**Mr. Maddern,** the popular leader of the Grand Opera House orchestra, is back among his old friends, after having spent some time in Chicago rendering choice programmes. Mr. Maddern is a musician of great ability, and a gentleman of most pleasing address, eminently fitted for the position he holds. He knows the public taste and is never at fault in having just the proper programme. He is very desirous of giving our home talent a chance, and whatever is meritorious will find in him a champion.

**The Western Conservatory of Music,** 2645 Olive Street, under the direction of Roscoe Warren Lucy, gave its first musicale of the season on the 18th ult. The programme afforded excellent opportunities to pupils, which were well used. All reflected high credit upon their teachers. Madame Adelia Lucy rendered Fantasie Impromptu—Chopin, Rigoletto—Verdi-Liszt, Grand Aria "Ernani"—Verdi, and Star of My Heart—Denza. Miss Agnes Gray played some violin selections, and Mr. Lucy favored the audience with "Man Lives but Once"—Strauss-Tausig.

**At St. John's Episcopal Church,** cor. Hickory and Dolman Sts., an organ recital was given, 21st ult., by Mr. J. S. Parker, Fellow of the Society of Arts, London, Eng., with Mr. G. F. Townley as solo vocalist. The following programme was rendered: 1. Grand Fantasia—Merkel. 2. (a) Air Varic, "Last Rose of Summer"—Buck; (b) Schlummerlied—Schumann. 3. Recit., And God Created; Aria, In Native Worth—Haydn (from Oratorio Creation), Mr. G. F. Townley. 4. Toccata, D Minor; Grand Concert Fugue, D Major—Bach. 5. Overture, Semiramide—Rossini. 6. Aria, Sound an Alarm—Handel (from Oratorio Judas Macabeaus), Mr. G. F. Townley. 7. (a) Swedish Wedding March—Sodermann; (b) Chorus of Angels—Clarke. (By Request). 8. Recit., "Comfort," from the Messiah; Air, Every Valley. 9. Overture, William Tell—Rossini. Silver Collection in Aid of the Choir Fund.


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| | | |
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| Notion Store. | Black Goods Store. | Lining Store. |
| Embroidery Store. | Cotton Goods Store. | Cloak and Suit Store. |
| Lace Store. | Linen Goods Store. | Shawl Store. |
| Trimming Store. | Silk and Velvet Store. | Underwear and Corset Store. |
| Gents' Furnishing Store. | Dress Goods Store. | Children's Clothing Store. |
| Handkerchief Store. | Paper Pattern Store. | Quilt and Blanket Store. |
| White Goods Store. | Art Embroidery Store. | Upholstery Store. |
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# MENUET.

Henri Ravina Op. 100.

Allegro moderato. ♩= 69.

*Ardito.*

*f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

*dim.* *p* *mf*

*cres.* *f* *p* *dim.*

Ped. ✲ Ped. ✲

*p* *f* *dim.* *p*

Ped. ✲

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TRIO.

*delicato e elegante.*

*mf*

*f*

Ped.

*or thus.*

*p*

*dolcissimo.*

*p un poco rit.*

*a tempo.*

*f*

Ped.

Ped.

Ped.

*decres.*

*rit.*

*a tempo.*

*pp*

*f*

Ped.

*or thus.*

*p*

*dolcissimo.*

*p un poco rit.*

Ped.

1. 2.

Tempo Iº

*f*

Ped. Ped. Ped. Ped.

Ped.

*f* *p*

Ped. Ped.

*cres.* *f* *dim.* *p* *ff*

Ped.

*sonore.*

Ped. Ped. *cres.* *fff*

Ped.

# PRESTO.

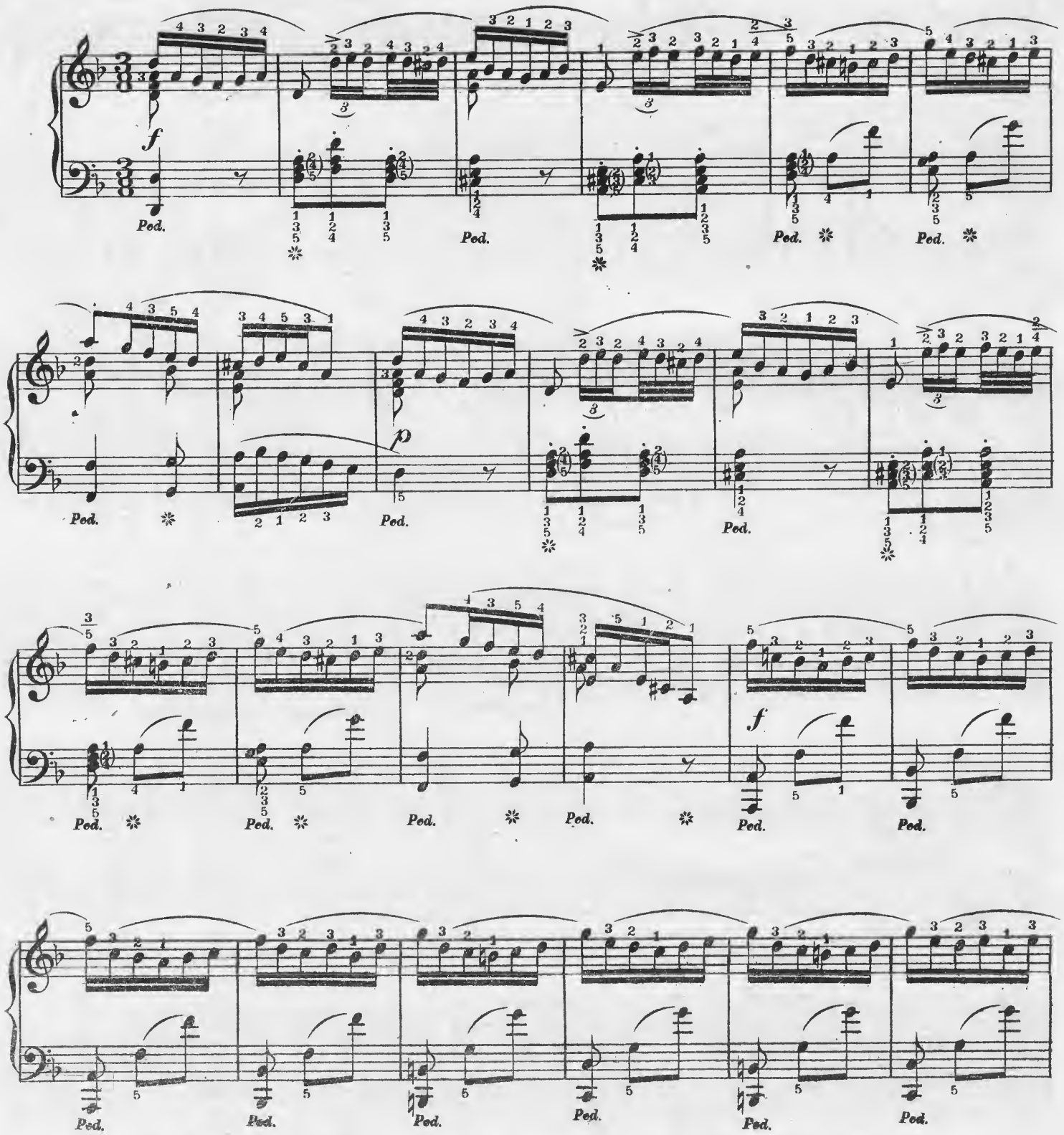
von.

## JOH. SEB. BACH.

Aus der 35ten Kirchen Cantate.

Presto.

Übertragen von Camille Saint-Saëns

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Ped. Ped. Ped.

cres. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

rit.

f cres. Ped. Ped.

*a tempo.*

Ped. Ped. Ped.

Ped. Ped.

Ped.

*cres.*

*f* *mf*

Ped.

Ped. Ped. Ped.

Ped. Ped. Ped. Ped. cres.

Ped. Ped.

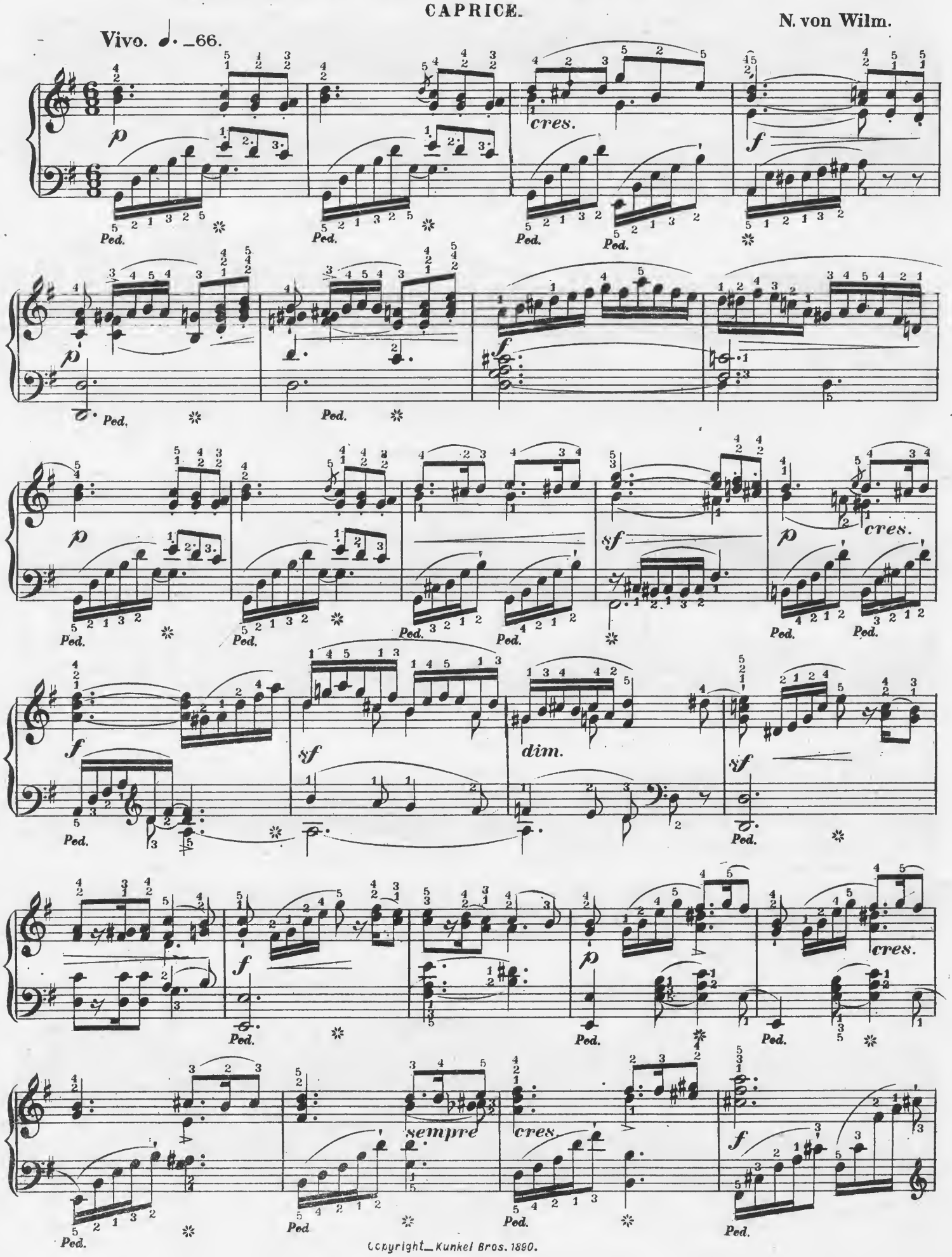
cres. rit. f ff

Ped. Ped. Ped.

# HAPPY FANCIES.

CAPRICE.

N. von Wilm.

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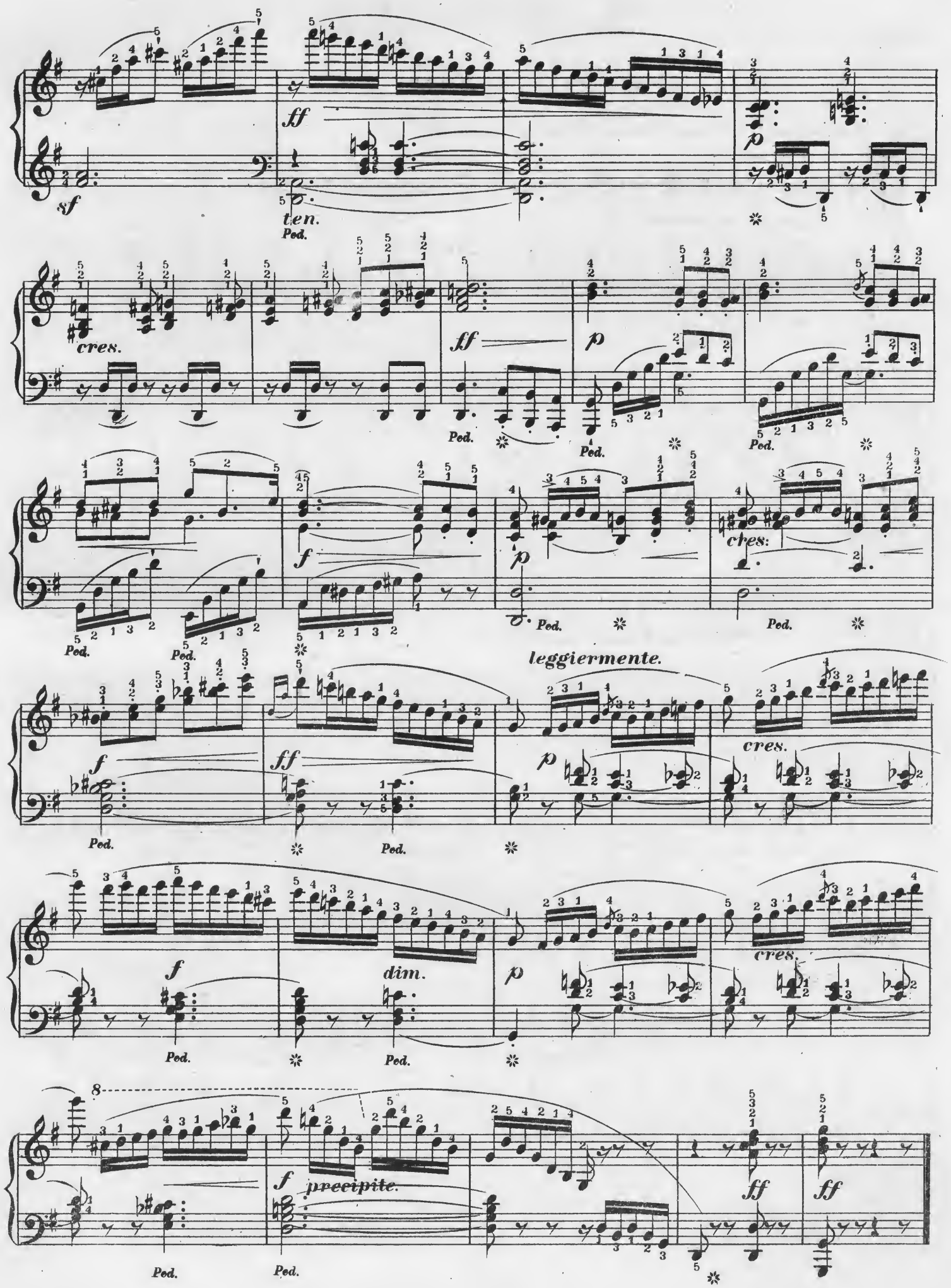
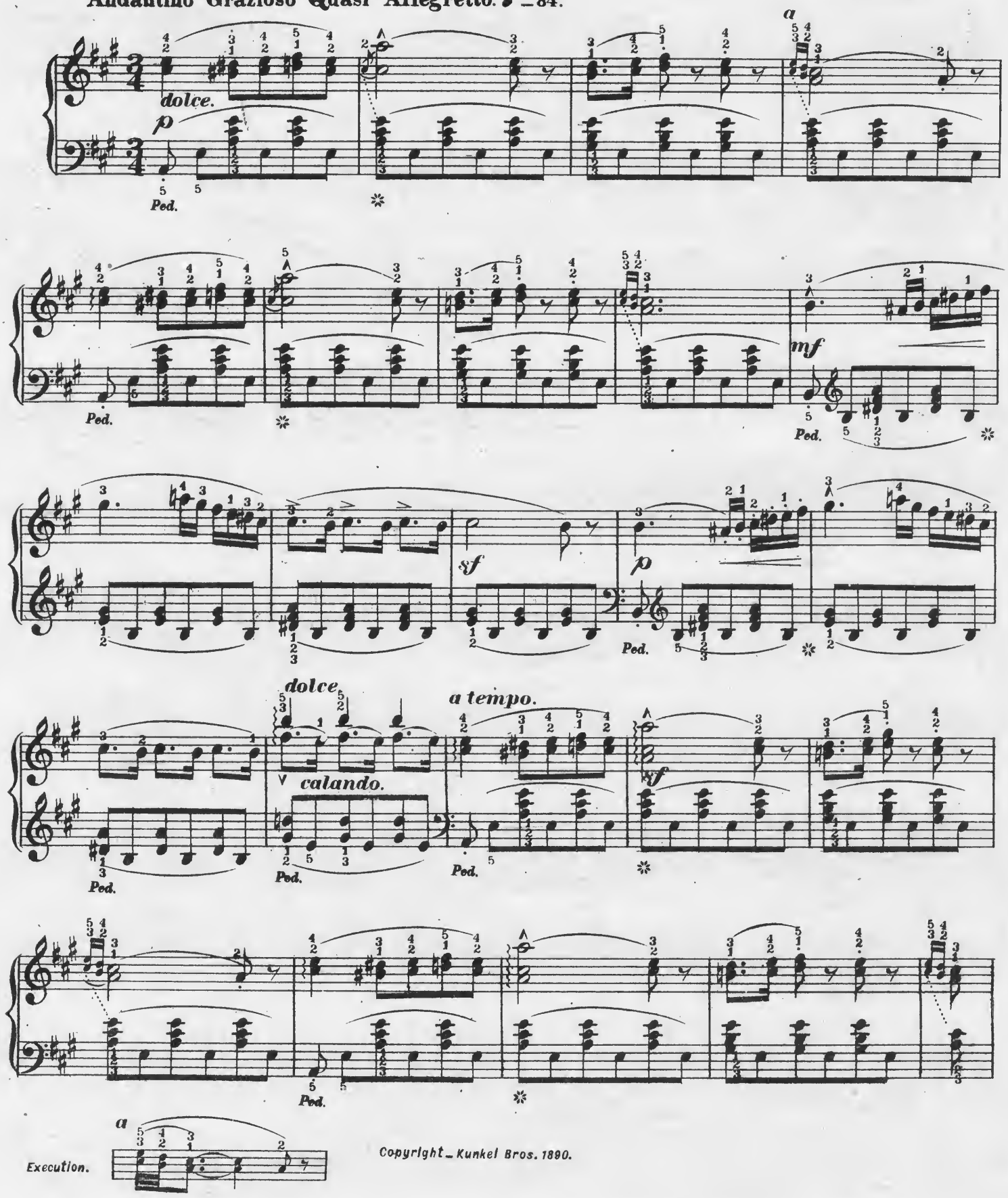

sf
ff
ten.
Ped.
p
cres.
ff
p
f
p
cres:
leggiermente.
f
ff
p
cres.
f
dim.
p
cres.
8
f
precipite.
ff
ff

# IL DESIDERIO.

Andantino Grazioso Quasi Allegretto. ♩ = 84.

H. Cramer.




Execution.

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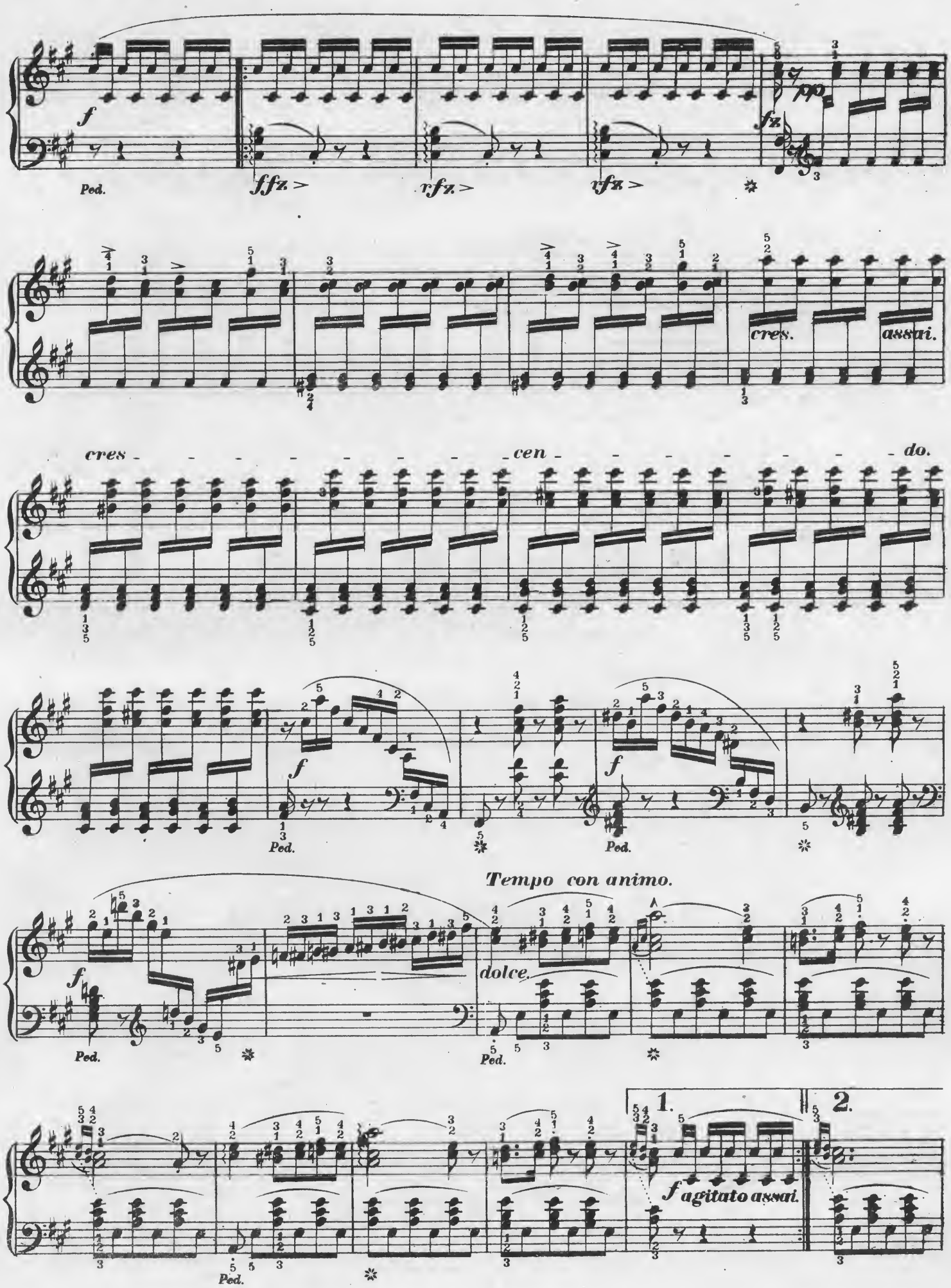

f
Ped.
ffz
rfz
rfz
fz
pp
cres.
assai.
cres - - - - - - - - - cen - - - - - - - - do.
f
Ped.
f
Ped.
Tempo con animo.
f
Ped.
dolce.
Ped.
1.
2.
f agitato assai.
Ped.

ten.

*f*

Ped.

*sf*

ten.

*p*

Ped.

*a tempo.*

*più dim.*

Ped.

*calando.*

Ped.

Ped.

*sf*

*cres. più.*

*f*

Ped.

*sf*

Ped.

*f*

Ped.

Ped.

*string. piu.*

8

*a tempo.*

*rit.*

*p* *dolce.*

*pp*

8

*cres.* *poco accel.*

*dim.* *p*

Ped.

*dim.*

*pp*

*calando.*

*ten.*

*dolce.*

*ten.*

*pp*

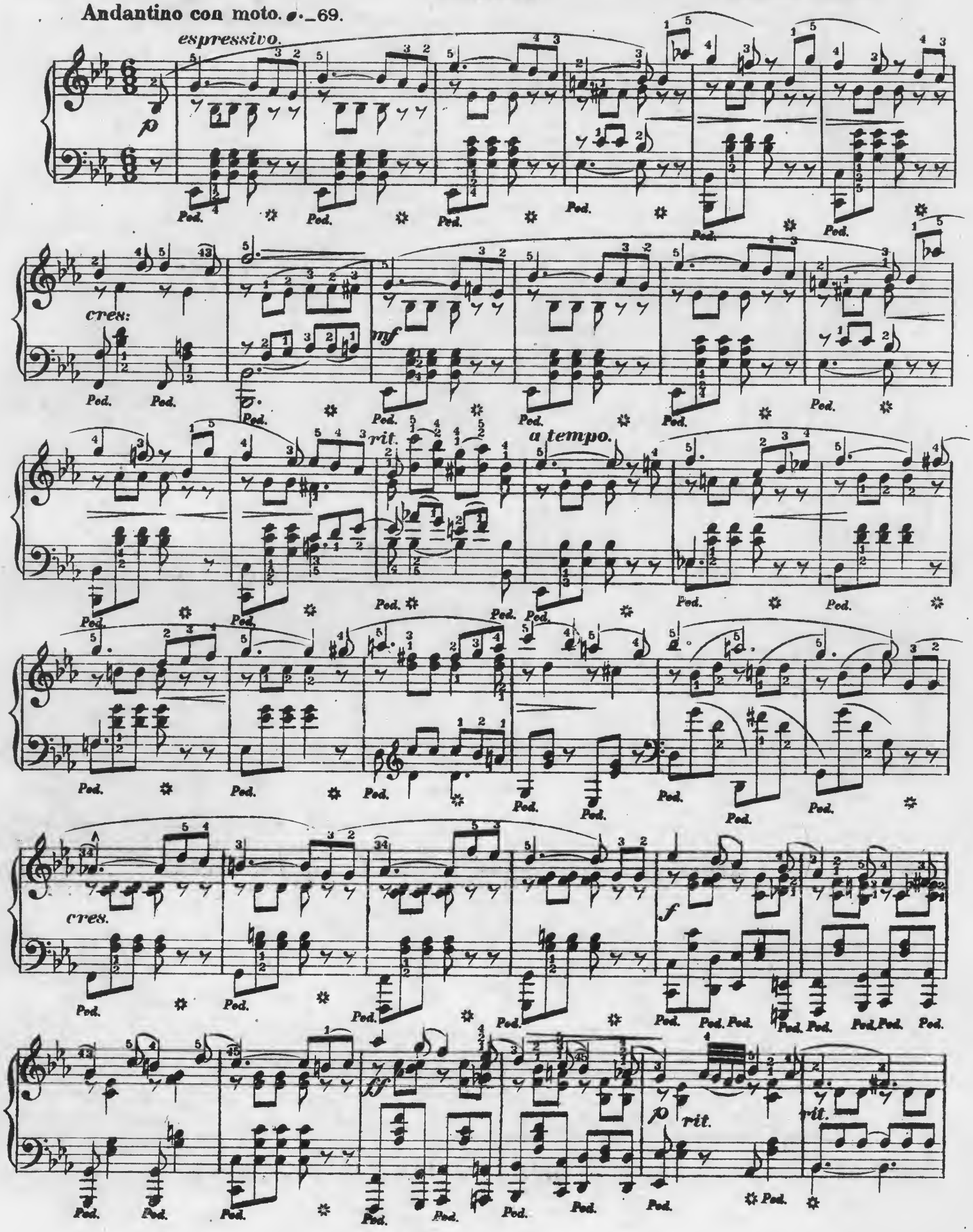
# PEACE OF THE HEART.

Enlarged edition by the author.

ROMANZE.

Heinrich Lichner.

Andantino con moto. ♩.=69.

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cres:

mf

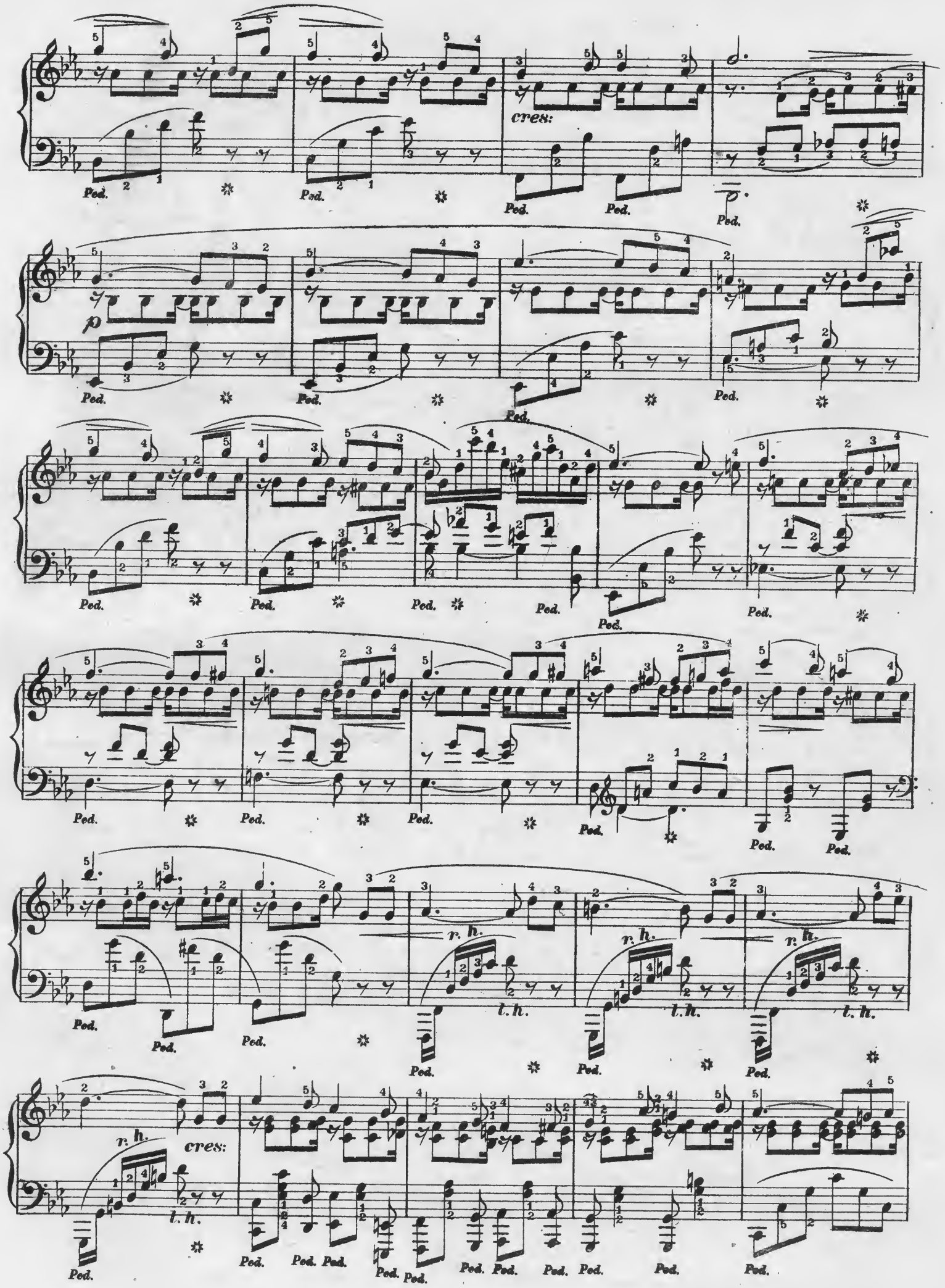
rit.

a tempo.

dolce.

p

cres:


cres:
p
r. h.
l. h.
cres:

*ff*

*cres:*

*p*

A

B

8

Ped. To shorten the piece go from A to B

# I HEARD A VOICE.

*HÖRT' EINE STIMM'*

Words by Louisa Gray. Translation by H. Hartmann. Ciro Pinsuti.

Andantino cantabile. ♩ = 104.

*p* *cres.* *f* *p*

Ped. Ped. Ped. Ped. Ped.

2. *Doch eh' der Som - mer noch ent - floh'n Die sü - sse*
1. *Hört' ei - ne Stimm' vor manchem Jahr..... So süss und*

*dolcissimo.*

1. I heard a voice..... long years a - go..... A voice so
2. But ere one sum - mer pass'd a - way..... That gen - tle

*a tempo.* *poco rall.* *r.h.*

2. *Stimm' verstummte schon..... Ich schaut' ihr Lä - cheln, wuss - te dort, Die*
1. *tief und wun - der - bar..... Dass Thrän' um Thrän' dem Aug' ent - quoll Wenn*

*cres.*

1. wond' - rous sweet and low..... That tremb' - ling tears..... un - bid - den rose.....From
2. voice was hush'd for aye..... I watch'd my love's last smile and knew.....How

*cres.*

2. *Eng - el trü - gen mir sie fort.*

2d Verse.

2. well the An - gels loved her too.
1. *sie hin - ein..... ins Herz mir schwoll.*

*cres.* *dim.* *p*

1. si - lent depths of loves re - pose.

*p col canto* *a tempo.* *cres.* *f* *dim.* *p*

Ped. Ped. Ped. Ped.

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2. Dann weint ich mei - - ne Au - - gen trüb Nahm Al - - les
1. Sie klang zu mir im Traum der Nacht, Hat trüb - - sten

p

1. It float - ed through my dreams at night And made ..... the
2. Then si - - lent but with blind - - ing tears I ga - - ther

2. was einst süss und lieb, Trug's mit den Träu - men
1. Tag mir licht ge - macht, Es flüs - tert mir ins

p

1. dark - - est day seem bright It whis - per'd to my
2. all my hopes of years And laid them with my

2. vol - - ler Qual Wo, was ich liebt' schlief kalt und fahl. .....
1. Herz ..... mein Lieb Und se - lig, im - mer bei mir blieb. .....

pp un poco rall.

1. heart ..... "my love" And nest' - ling there for - - got to rove .....
2. dream ..... of old Where all I loved slept white and cold .....

pp un poco rall.

2. ..... O Du, mein Lieb! ..... Dich liebt ich wahr; ..... Die
1. ..... O Du, mein Lieb! ..... Dich liebt ich wahr; ..... Die

con anima. f f p

1. ..... And O my love ..... I loved her so ..... My
2. ..... And O my love ..... I loved her so ..... My

con anima. f

Ped. Ped. Ped. Ped.

*mich ge_ _liebt so man_ches Jahr..... O Du mein*
*con dolcezza.* *animando e cres.*

**love that loved me years a_ _go ..... And O my**

*p* *animando e cres.*

*Ped* *Ped.*

*Lieb!..... Dich liebt ich wahr;..... Die mich ge_liebt, ge_liebt so man_ches*
*con tutta l'anima.* *D rit.*

**love..... I loved her so..... My love, My love that loved me years a_**

*f* *dim.* *f* *col canto.*

*Ped.* *Ped.* *Ped.* *Ped.*

1. *Jahr, man_ches Jahr, man_ _ches Jahr* 2. *Jahr Die*
*meno mosso.* *f* *pp* *Tempo I.* *meno mosso.*

**go! years a_go! years ..... a_go! go! My**

*Tempo I.*

*meno mosso.* *dim e rall:* *pp* *meno mosso.*

*Ped.*

*mich ..... ge_liebt, ge_liebt so man_ _ches Jahr*
*f* *p e rall: assai.* *pp*

**love, ..... My love that loved me years ..... a_go**

*e rall: assai.* *col canto.* *p*

*Ped.* *Ped.*

# CHICKADEE.

Poem by H. R. Dorr.

Music by E. R. Kroeger.

Moderato ♩ - 88.

Schnee liegt auf der ganzen Erd',

All the earth is wrapp'd in snow,

*mf*

*p*

Ue-ber Ber-ge Eis-wind fährt, Durch die Thä-ler un-ver-wehrt Sausst der

rit.

O'er the hills the cold winds blow, Through the val-leys, down be-low, Whirls the

rit.

Sturm. Je-des Bach-lein stil-le schweigt, Nicht ihr Säu-seln uns er-reicht,

a tempo.

blast. All the mountain brooks are still, Not a rip-ple from the hill,

a tempo.

*p*

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Giocoso

Weil sie al - le tief und seigt Sind ein - - ge - fror'n. Komm'mit mir, ge - hen wir

rit.

For each ti - ny murm'ring rill Is fro - - zen fast. Come with me to the tree

rit. Con anima.

*p*

Hin zum Baum wo Ae-pfel hing'. Fol-ge mir- ich mit dir- Wo im Sommer Vö - gel sing,

Where the apples used to hang; Follow me to the tree Where the birds of sum-mer sang;

Da ein lust'ger Bur'sche ist, Der den Sommer nicht ver-misst, Und mir zu-ruft spät und früh:

*f*

There's a hap-py fel-low there, For the cold he does not care, And he al-ways calls to me:

*f*

"Chick-a - dee! Chick-a - dee!" Und mir zu-ruft spät und früh: "Chick- - a - dee!"

poco rit: *f* a tempo rit:

Chick-a-dee Chick-a - dee!" And he al-ways calls to me "Chick- - a - dee!"

a tempo.

*p* poco rit: *f* rit:

Lu - stig im - mer ist der Klei - ne Farb, roth, blau, gelb hat er kei - ne, Denn sein warmer

rall.

He's a mer - ry lit - tle fel - low, Nei - ther red nor blue nor yel - low, For he wears a

*p*

Win - - ter Ue - ber rock ist grau ----------; Und sein Stimm'chen, wenn es klingt,

en---------- tan ---------- do

a tempo.

win - - ter ov - er coat of gray---------- And his cheer - y lit - tle voice

Mir das Herz vor Freu - de springt, Wenn er ru - fet spät und früh. Ruft mir zu:

rit. a tempo.

Makes my hap - py heart re - joice,---- When he calls the live - long day, Calls to me:

rit. a tempo.

"Chick - a - dee!" Wenn er ru - fet spät und früh: "Chick - - a - dee!"

rit.

"Chick - a - dee!" When he calls the live long day----, "Chick - - a - dee!"

a tempo.

Von dem trock - nen Bau - me, sieh, "Chick - a - dee! Chick - a - dee!" Dann springt er von

From the leaf - less ap - ple tree, "Chick - a - dee Chick - a - dee!" Then he hops from

Zweig zu Ast, Un - auf - hör - lich, oh - ne Rast, Mir zu - ru - fend spät und früh:

accel. a tempo.

bough to twig, Tap - ping on each ti - ny sprig Call - ing hap - py - ly to me.

accel.

*f*

"Chick - - a - dee" Lu - stig im - mer ist der Klei - ne Farb, roth, blau, gelb

ad lib. Giocoso.

"Chick - - a - dee!" He's a mer - ry lit - tle fel - low, Nei - ther red nor

hat er kei - ne, Er der lust' - ge Win - ter - vo - gel Chick - - a - dee.

*f* *f*

blue nor yel - low, He's the cheer - y bird of win - ter, Chick - - a - dee.

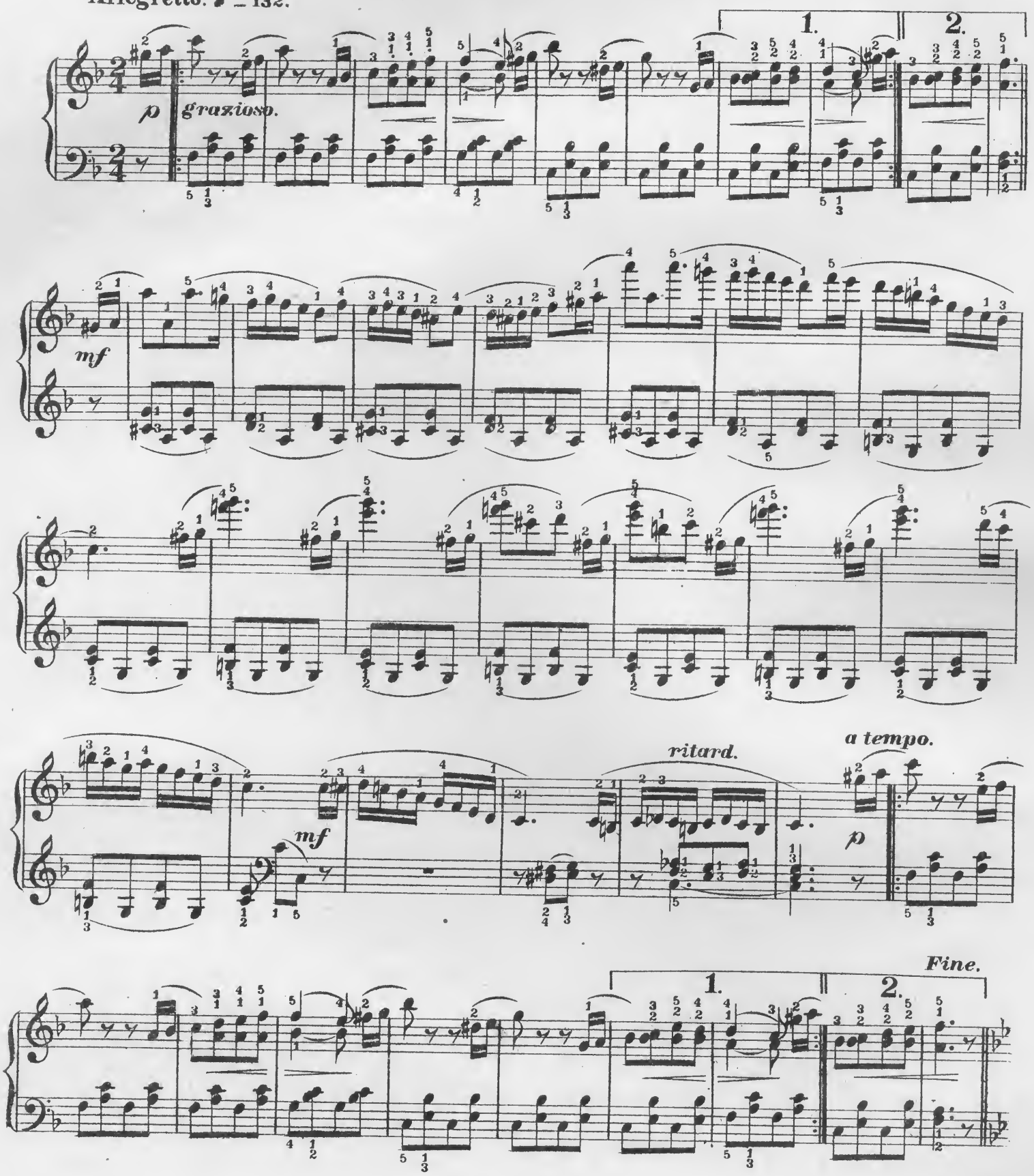
*f*

*Ped.* *

# SPRING MORNING.

Heinrich Lichner Op. 169.

Allegretto. ♩ = 132.

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TRIO.

*p dolce.*

1. 2.

*f*

*p*

Repeat from beginning to *Fine.*

*To Miss Emma L. Roedter.*

# Suite de Landlers

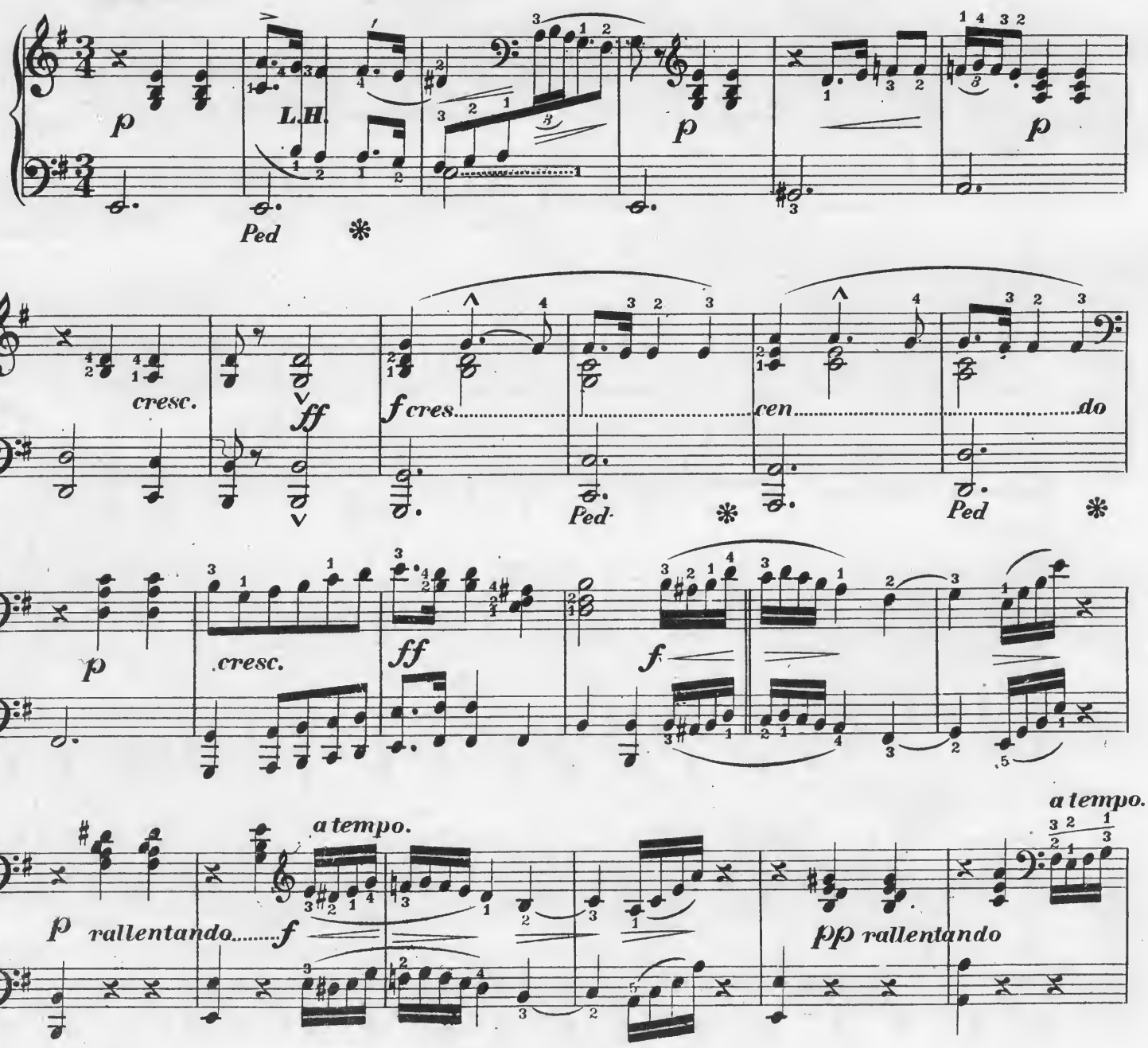
(MORCEAU DE CONCERT.)

## I

HENRY G. ANDRÈS

*Moderato.*

*Secondo.*

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*To Miss Emma L. Roedter.*

# Suite de Landlers

(MORCEAU DE CONCERT.)

## I

HENRY G. ANDRÈS

*Primo.*

*Moderato.*

*p*

*Ped* ✻

*cresc.* *ff*

*f cres.....cen.....do*

*Ped* ✻ *Ped* ✻

*p* *cres.* *ff* *f* *p*

*rallentan.....do. a tempo.* *f* *pp* *rallentan.....do.*

*ossia.*

*Secondo.*

*Ped* ✱ *Ped* ✱

*ff*

*ff* *f* *dim.* *rall.* *Tempo I.* *p*

*L.H.*

*Ped* ✱ *p* *p*

*cresc.* *ff* *f cres.....cen.....do* *Ped* ✱ *Ped* ✱

*p* *cresc.* *sf* *sf* *sf* *f* *sf*

1. 2.

*a tempo.*

*Primo.*

*sf f* *sf f* *ff*

*Ped* ✻ *Ped* ✻

*ff* *ff* *dim.....e.....rall.* *Tempo I.* *p*

*Ped* ✻

*cresc.* *ff* *cres.....cen.....do.*

*Ped* ✻ *Ped* ✻

*p* *cresc.* *sf* *sf sf* *f sf*

1. 2.

# II

*Secondo.*

*dolce.*

*pp*

*Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

*f* *ff* *sf* *f*

*Ped* ✻

*ff*

*Ped* ✻

*f*

*p*

*Ped* *Ped* *Ped*

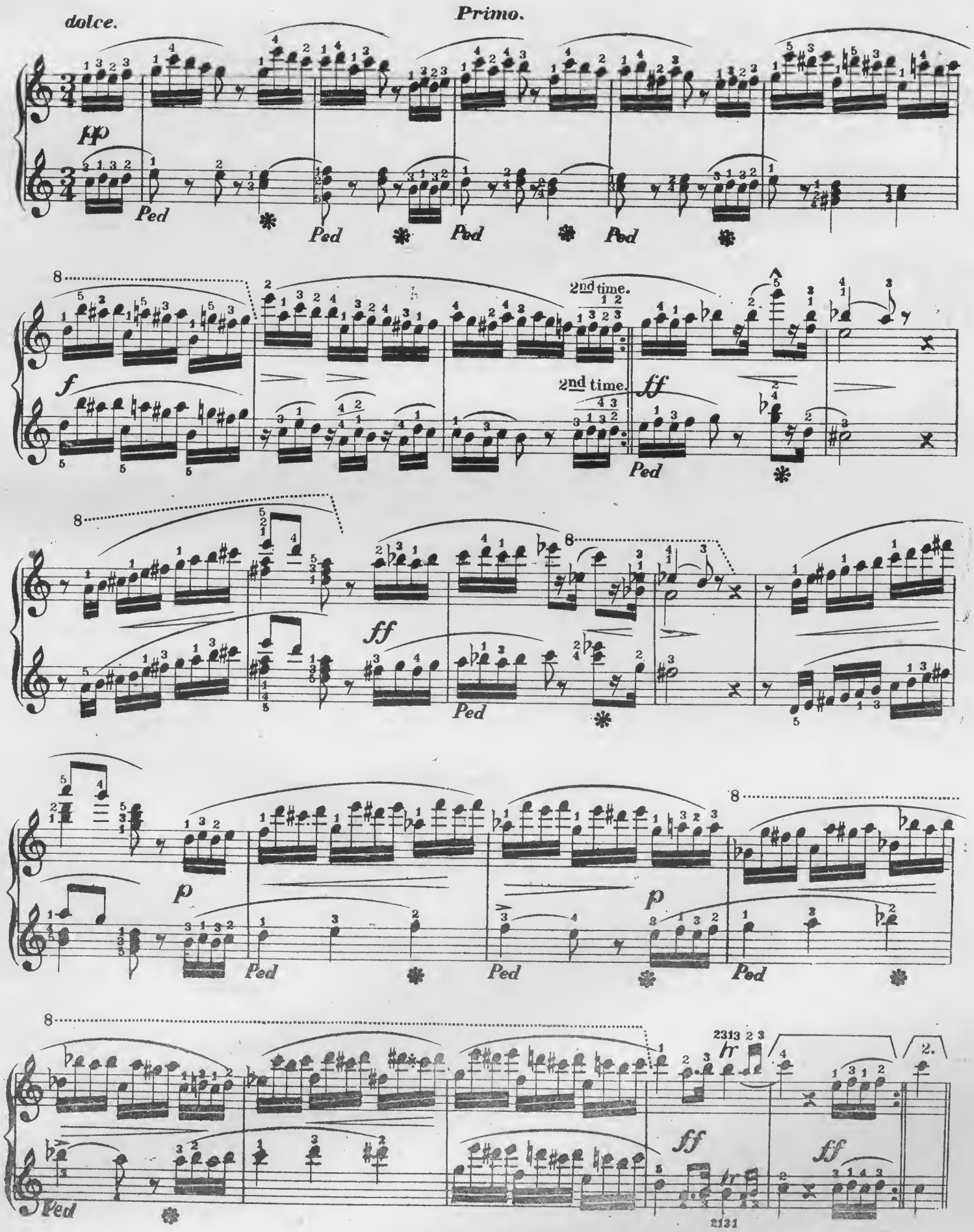
*f*

*ff* *ff*

1. 2.

*Ped* *Ped.* *Ped.* *Ped.*

# II



# III

*Lento.* *Secondo.* *Con brio.*

*p expressivo.* *cres.....cen*

*Lento.*

*do* *ff*

*Ped* ✻

*string.....en.....do* *ff*

*Ped* ✻

*cres.....cen.....do*

*Ped* ✻ *Ped* ✻

1. 2.

*dim.....et.....rall.* *p Lento.* *con brio.* *ff*

# III

*Lento.* *Primo.* *con brio.*

*pp* *cres.....cen.....*

*Lento.*

*.....do.* *ff* *pp*

*Ped* ✻

*con brio.*

*cres.....cen.....do.* *ff*

*Ped* ✻

*f*

*Ped* ✻ *Ped* ✻

*dim.....et.....rall.* *p*

1. *Lento.* 2. *Con brio.*

Con brio.

sf sf

sf ff

sf sf sf

ff ff fff

Tempo I.

pp

p dim. e rall.

Con Brio.

1.

ff

Tempo I.

2.

p express.

*Con brio.*

*Primo.*

*ff* *f*

*sf* *ff* *f*

*sf* *ff* *ff* *fff*

*Tempo I.*

*p* *pp*

*pp* *dim.....e.....rall* *p*

1. 2.

Tempo I.

Secondo.

con brio.

cres.....cen.....

Lento.

string.

.....do

ff

Ped

ff

Ped

cres.....cen.....do

Ped

Ped

dim.....et.....rall.

Allegro.

ff

Adagio.

a tempo.

Adagio.

a tempo.

Adagio.

a tempo.

ff

ff

p

Tempo I.

Primo.

con brio.

fp

cres.....cen.....

Lento.

con brio.

.....do

ff

fp

cres.....cen.....

Ped

*

.....do

ff

f

Ped

*

Ped

*

Ped

*

Allegro.

Adagio.

dim.....et.....rall

p

a tempo.

Adagio.

a tempo.

Adagio.

a tempo.

p

p

*Secondo.*

*p* *cres.* *f*

*ff*

*ff*

## IIII

*Con fuoco.*

*f* *ff* *staccato.*

*dolce.*
*rall.*

*a tempo.*

*sf* *ff*

*Primo.*

8

*p*

*cres.*

*ff*

*ff*

III

*Con fuoco.*

*ff staccato.*

*dolce.*
*rall.*

*a tempo.*

*sf* *ff*

*Secondo.*

dimin..... uen..... do

*p* dimin..... uen..... do

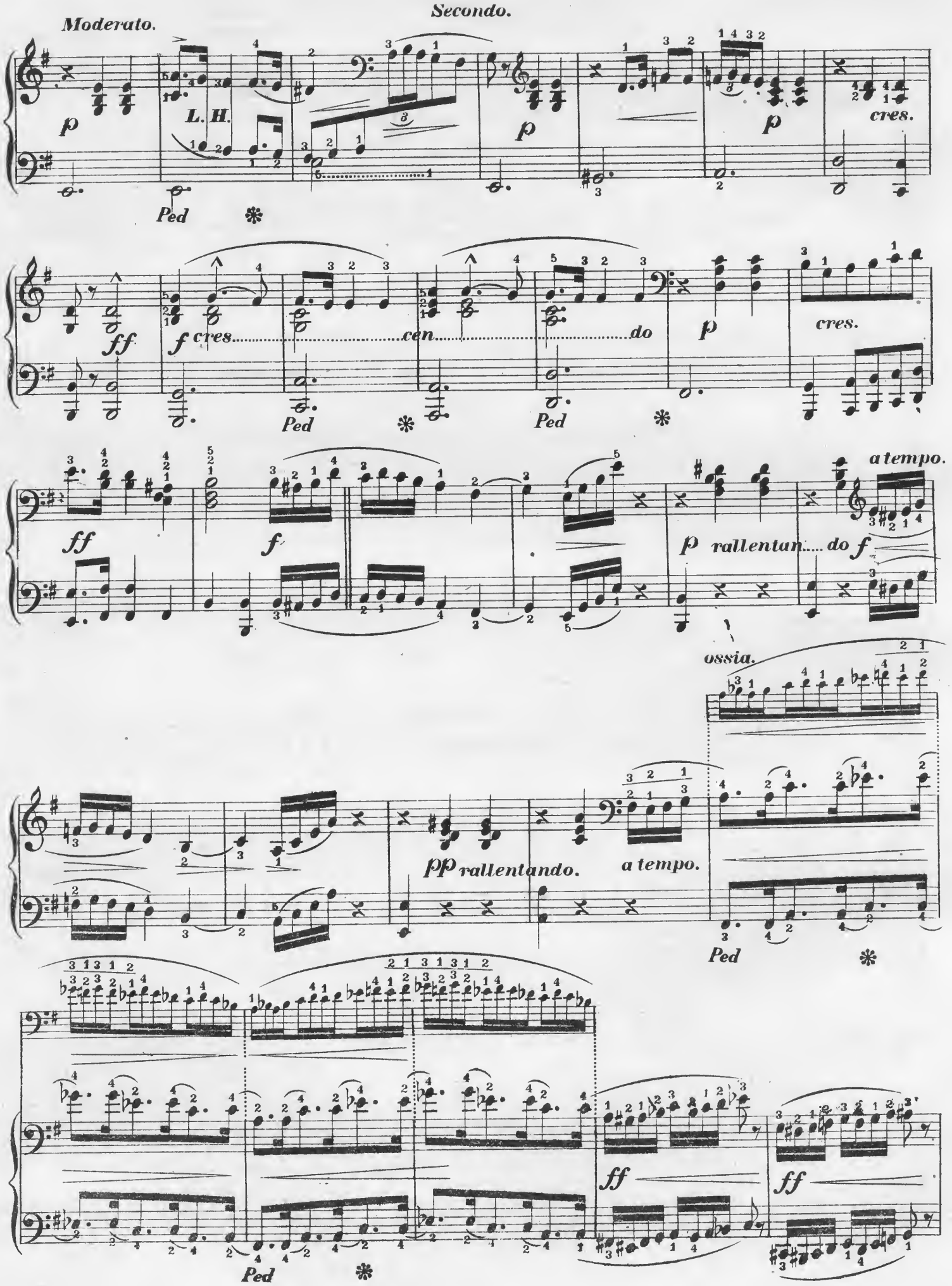
*Primo.*

*ff*

*dim.*

*mf*

*dimin.....uen.....do*


Moderato.
Secondo.
p
L. H.
Ped
p
p
cres.
ff
f cres.....cen.....do
Ped
Ped
p
cres.
ff
f
p rallentan.....do f
a tempo.
ossia.
pp rallentando.
a tempo.
Ped
Ped
ff
ff

Primo.

*Moderato.*

*p* *cres.*

Ped ✻

*ff* *cres.....cen.....do* *p* *cres.*

Ped Ped ✻ ✻

8 8

*ff* *f* *p* *rallen.....tan.....do*

*a tempo.* 8

*f* *pp* *rallen.....tan.....do. a tempo.* *sf* *f*

Ped ✻

*sf* *f* *ff* *ff*

Ped ✻

*Secondo.*

*f* *dim.* *rall.* *Tempo I.* *p* *L.H.* *Ped* ✻

*p* *p* *cres.* *ff*

*f cres.....cen.....do* *Ped* ✻ *Ped* ✻ *p* *cres.*

*Allegro.*

*ff* *f* *ff* *ff* *sf*

*Primo.*

*Tempo I.*

*ff* *dim.* *rall.* *p* *Ped* ✻

*cres.* *ff*

*f* *cres.....cen.....do* *p* *cres.*

*Ped* ✻

*Allegro.*

*ff* *sf* *ff* *sf* *sf sf*

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*dolce.*

*espress.*

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*cantabile.*

*dolce.*

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*marcato.*

*p*

Ped. Ped. Ped. Ped. Ped. Ped.

*con anima.*

Ped. Ped. Ped. Ped. Ped. Ped.

*appassionato.*

Ped. Ped. Ped. Ped. Ped. Ped.

*Tempo I.*

*rit.*

Ped. Ped.

8

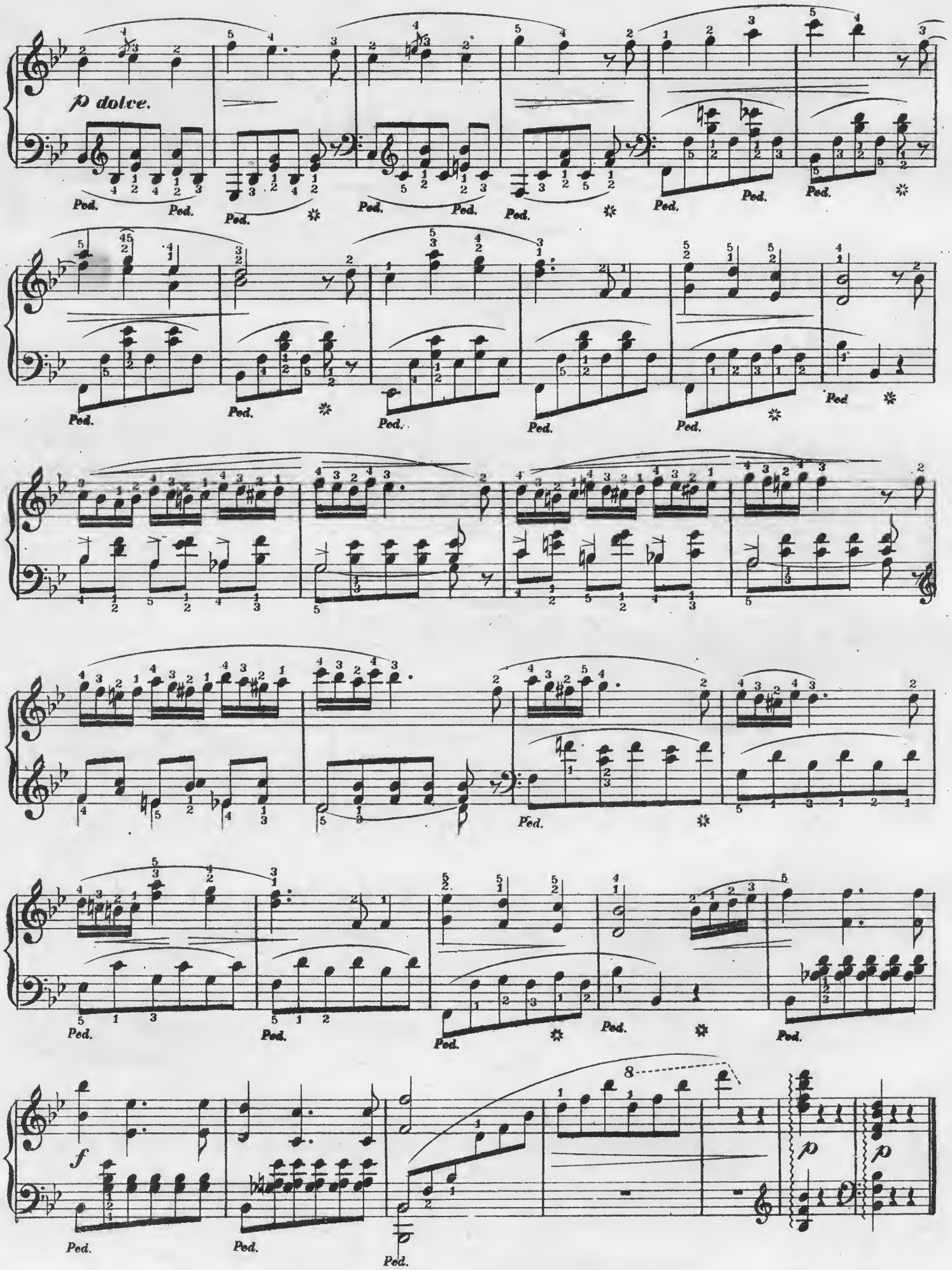
*p*

Ped. Ped. Ped. Ped. Ped.

*p*

Ped. Ped. Ped.

*ben marcato il canto.*


p dolce.
Ped.
f
p

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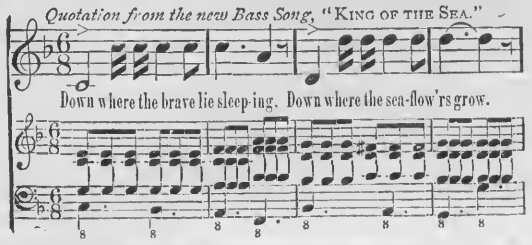


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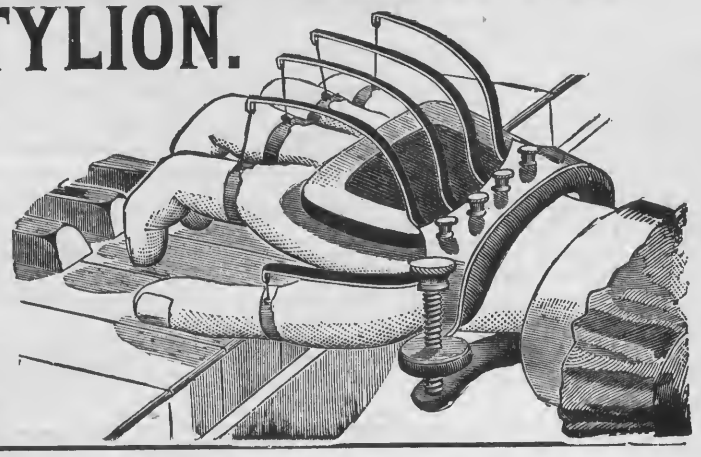

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## CITY NOTES.

**A meeting** was held in the Chapter Room of Christ Church Cathedral, on Wednesday evening 22nd ult., for the purpose of organizing a male singing society. Some thirty gentlemen were present, whilst a number of others, who could not attend on account of the necessarily short notice, had already expressed their desire to co-operate in the matter. Mr Wayman McCreery was called to the chair, and by-laws were adopted The society will consist of fifty voices, new members being admitted only as vacancies may arise. It will be supported wholly by subscription, and it is proposed to give three concerts each season, with the assistance of such outside talent as may be found necessary. Mr. H. H. Darbey will be musical director. The best male vocalists in the city will be invited to join, and the object of the society being the production of high-class music, we have no doubt that membership will be, in a short time, an honor eagerly sought after Prof. Marshall S. Snow, of Washington University, has accepted the presidency, and the ballot for vice-presidents resulted in the election of Messrs Wayman McCreery and A. Reis. The first rehearsals have already taken place

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**Mr. Frank Taft's** organ recital, at the Pilgrim Church, was one of the most interesting and successful recitals given here. Mr. Taft hails from New York, where he takes a high rank as an organist. Mrs. M. E Latey and Mr. F. H. Swift assisted in the programme. The untiring efforts of C. H. Johnson made this recital a grand treat.


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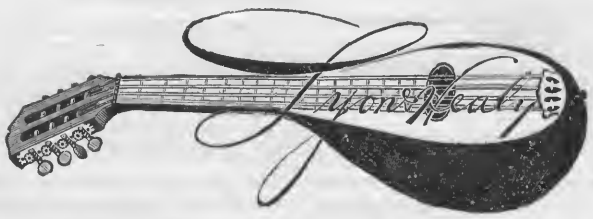


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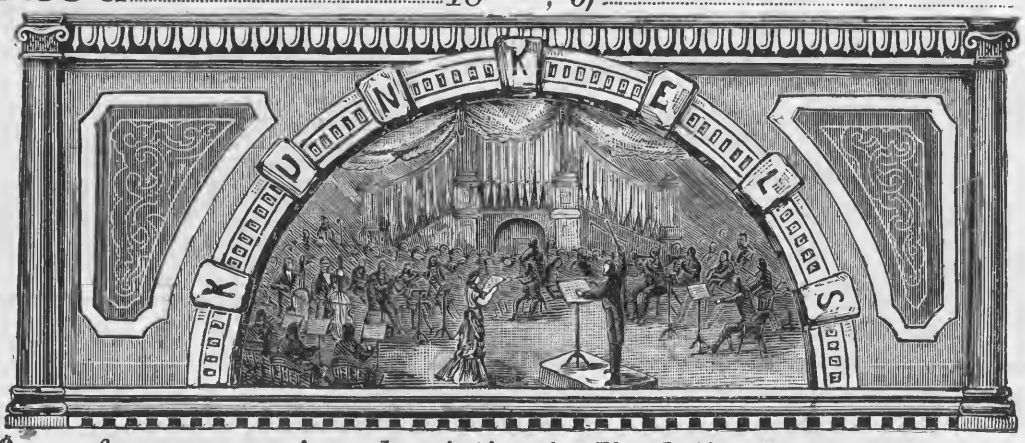


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